

PUBLIC SPEAKING TRAINING MANUAL

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CHAPTER 1: INTRODUCTION

The training manual provides guidelines to the California School for the Blind students regarding Public Speaking techniques to empower them with the tools to be able to deliver good speeches.

CHAPTER 2: SPEECH DRILLS

Why *should* you do speech drills?

Because your speech content may be great, you may *look* fantastic but unless your audience can UNDERSTAND what you're saying, your message is lost.

Speech Drills will help you learn how to speak clearly. An athlete does warm-ups and stretches before an event: a singer does likewise.

These drills are the speaker's warm-up equivalent. They prepare and train you to speak with ease.

The most commonly known and used speech exercises are **Tongue Twisters**.

Tips for beginners

- Start slowly and carefully.
- Make sure the start and end of each word is crisp.
- Repeat the phrase, getting faster and faster while maintaining clarity. If you trip over words, stop and start again.
- For improving your tongue's flexibility and agility do these tongue exercises for articulation - these assist clean, clear speech.

A fun exercise - Mrs Tongue Does Her Housework

*Mrs Tongue lives in her house, the mouth.
Every morning she mops it from ceiling to floor.
First she sweeps her mop from right to left.*

Instruction

- Run your tongue in a full circle around your cheek walls and across the front of your top and bottom teeth. Repeat 3 times.

Next she sweeps her mop from left to right

Instruction

- Reverse the direction of the circle. Repeat 3 times.

Now she dusts the furniture.

Instruction

- Sweep your tongue as rapidly as you can from side to side across the upper teeth. Repeat at least 10 times.

Then she shakes out the rug out the window.

Instruction

- Stick the tongue out, extended as far as you can, and move it rapidly up and down. Repeat at least 10 times.

Lastly she sweeps away the cobwebs from around the front door.

Instruction

- Stick the tongue out as far as you can and sweep it from right to left around the outside of your lips. Repeat 3 times, then reverse the direction and repeat 3 times.

Note

- If you are working this exercise with a class and they're particularly self-conscious it's a good idea to make a joke out of everybody looking so silly. It's not pretty! However reassuring them that everyone doing it, regardless of who they are, is going to look a little strange will go a long way to ease them.

Tongue Twisters and Speech Exercises

Speech Exercises for 'B' words:

Betty bought a bit of butter, but she found the butter bitter, so Betty bought a bit of better butter to make the bitter butter better.

Bill had a billboard.

Bill also had a board bill.

The board bill bored Bill,

So Bill sold his billboard

And paid his board bill.

Then the board bill

No longer bored Bill,

But though he had no board bill,

Neither did he have his billboard!

For 'D' words try:

Did Doug dig David's garden or did David dig Doug's garden?

Do drop in at the Dewdrop Inn

Speech Exercises for 'F' words:

Four furious friends fought for the phone

Five flippant Frenchmen fly from France for fashions

For 'H' words try:

How was Harry hastened so hurriedly from the hunt?

In Hertford, Hereford and Hampshire hurricanes hardly ever happen

Speech Exercises for 'J' words:

James just jostled Jean gently.

Jack the jailbird jacked a jeep.

Speech Exercises for 'K' words:

Kiss her quick, kiss her quicker, kiss her quickest.

My cutlery cuts keenly and cleanly.

Speech Exercises for 'L' words:

Literally literary.

Larry sent the latter a letter later.

Lucy lingered, looking longingly for her lost lap-dog.

Speech Exercise for 'N' and 'U' sounds:

*You know New York,
You need New York,
You know you need unique New York*

Speech Exercises for 'P' words:

*Peter piper picked a peck of pickled peppers.
If Peter piper picked a peck of pickled peppers,
Where's the peck of pickled peppers that Peter Piper picked?*

*Pearls, please, pretty Penelope,
Pretty Penelope, pretty Penelope,
Pearls, please, pretty Penelope,
Pretty Penelope Pring.*

For 'Q' words:

*Quick kiss. Quicker kiss. Quickest kiss.
Quickly, quickly, quickly, quickly, quickly...*

For 'R' words:

*Round the rugged rocks the ragged rascal ran.
Reading and writing are richly rewarding.*

Exercises for 'S' words:

*Six thick thistle sticks
Theophilus Thistler, the thistle sifter, in sifting a sieve of unsifted thistles, thrust three
thousand thistles through the thick of his thumb.
The shrewd shrew sold Sarah seven sliver fish slices.
Sister Susie sat on the sea shore sewing shirts for sailors.
Moses supposes his toeses are roses,
But Moses supposes erroneously,
For nobody's toeses are posies of roses
As Moses supposes his toeses to be.
(Pronounce the word 'toeses' to rhyme with 'Moses'.)*

For 'T' words:

*Ten tame tadpoles tucked tightly in a thin tall tin.
Two toads, totally tired, trying to trot to Tewkesbury.*

For 'V' words:

Vincent vowed vengeance very vehemently.

Vera valued the valley violets.

And lastly, two especially for your tongue

Red leather, yellow leather...

Red lorry, yellow lorry...

CHAPTER 3: PLANNING YOUR SPEECH

Make sure that you plan your communication appropriately to think about how you'll structure what you're going to say from your opening words all the way through to your closing statement.

Think about how important a book's first paragraph is; if it doesn't grab you, you're likely going to put it down. The same principle goes for public speaking: from the beginning, you need to intrigue your audience.

Speech planning and preparation is the most important element to a **successful presentation**, and also the best way to **reduce nervousness and combat fear**.

Below are steps for planning your speech.

1. Select a Speech Topic

This may seem like an easy task, but there are infinite public speaking topics. How do you choose the *right* one?

Your topic leads to your **core message** — the entire presentation aims to deliver this core message to your audience.

Your core message is the central idea of your presentation. All other speech elements should support the core message.

- **Clarity:** Aim to express your core message in a single sentence. If you cannot do this, you need more clarity.
- **Passion:** Your core message must be something you believe in.
- **Knowledge:** What do you know about this core message? Can you draw stories from personal experience? Have you researched the topic?

We like to believe that our entire presentation will be remembered. The reality is that the audience will retain only one or two points. Your speech should be designed to ensure that your audience remembers your core message.

2. Understand Your Audience

Audience analysis is needed to determine which messages the audience is willing to receive from you:

- **What are the key audience demographic?**

Are they technical or non-technical? Students? Elderly? Parents? Athletes? Business leaders? Predominantly male or female?

- **How is your audience related to you?**

Is the audience filled with your peers? Subordinates? Superiors? Are you an outsider? Are you viewed as an expert? Are you unknown to them?

- **How large is the audience?**

Is it small? Are you in a large theatre? Is the audience in the room, or is there a remote audience too?

- **What message does your audience want to receive?**

This is just as important as asking what core message you want to deliver.

- If you are passionate, but your audience doesn't care, your presentation will fail. (They will tune out.)
- If you deliver what the audience desires, but you don't care, your presentation will fail. (Your delivery will be flat.)
- If you attempt to speak on a topic where you have no expertise or experience to draw from, your presentation will fail. (Your content will be empty and shallow.)
- However, if you find a topic where you have both expertise and passion, and the audience is interested, you will succeed.

3. Write a Speech Outline

An outline is a **blueprint for your presentation**.

- It highlights the **key logical elements**. i.e. what points are being made to logically support the core message?
- It highlights the **key structural elements**. e.g. introduction, body, conclusion, stories, high-level concepts
- It **links these elements together in a sequence**, perhaps allocating very rough timings.

Basic Speech Outlines

The basic speech outline template for a **generic speech** is:

1. Introduction — Establish topic and core message; list supporting points
2. Body
 1. Supporting Point One
 2. Supporting Point Two

3. Supporting Point Three
3. Conclusion — Recap main points; summarize core message; call-to-action

Examples of Speech Outlines

Example: Story-based Outline

Some people believe that **stories are the best building blocks** for speeches.

1. Attention grabbing opening which introduces the topic and core message
2. Tell a story.
 - Make a point
3. Tell *another* story.
 - Make *another* point.
4. Tell *another* story.
 - Make *another* point
5. Memorable conclusion which ties together all three stories to support the core message.

Example: Community Association Meeting Speech Outline

1. Story to introduce the symptom (e.g. vandalism)
2. Use facts and evidence to trace back to the core problem (e.g. lack of “safe” activities for youth)
 1. Statistics
 2. Reports
 3. Interviews
3. Suggest a solution
 1. Budget
 2. Volunteers
 3. Stakeholders
4. A strong call-to-action motivating the audience to join the cause

A **strong speech opening** is critical to grab the attention of your audience.

Suppose you were delivering a speech to raise awareness in your community about school security. How would you **open your speech**?

- *“I’m going to talk to you today about security in our schools...”*
- *“School security is an important issue that we must deal with...”*

Both openings are **direct, to-the-point, and boring!** What if there was a **better way**?

A Better Speech Opening

Imagine *opening your speech* with the following lines:

Tobacco. *[long pause]*

Alcohol. *[long pause]*

Guns. *[long pause]*

Criminal items seized in a search *[slight pause]* of a **6th grade locker in a bad school district**.

Beginning the speech in this way generates interest for several reasons:

- Pauses after the three opening words **add drama**.
- **Drama also created** because the danger increases with each item (i.e. guns are more dangerous than alcohol and tobacco)
- Mid-sentence pause after “search” **signals an important statement** coming up.
- Audience thinks these items were seized from some criminal hideout, and then **surprised to learn** they were found in a school locker.
- All this in just 19 words.

Try adding drama and surprise to grab the audience early in your speech!

4. Write the first draft of your speech

Writing the first draft can be the most painful part of speech preparation. You can ease the pain with these mental tricks:

- Set a deadline. If you know your core message and you have an outline, there’s no reason why you can’t produce a rough first draft in a single sitting. A deadline is motivational magic.
- Write in bullet form. Write in sentences if you can, but if sentences aren’t flowing from your mind, then start with key words or phrases in bullet form.
- Write out of sequence. You don’t need to write the blocks of your speech in the order they appear on the outline. Quite often, speakers get hung up on trying to write the *perfect opening*. If the opening isn’t coming to you, start with a section in the body of the speech.
- Don’t worry about transitions. If your first draft doesn’t flow from one outline point to the next, don’t worry. Those can be fixed later.
- Don’t worry about words. Just get the ideas down using whatever words first come to you. You can edit for precision and better words later.
- Don’t worry about the length. It’s okay if your first draft is way too long. (It’s also okay if it is way too short, although most people don’t tend to have this problem.)

5. Edit your speech

Conventional wisdom says **the best speeches are not written; they are rewritten**. Yet, most speakers present content that falls between a first draft and *no preparation at all*.

Once you have a first draft, you begin to see how the different elements from your outline work together to form your speech.

Edit for Focus

Edit mercilessly if you have written something in an earlier draft that strays from your core message. All elements of your speech — every point, every statistic, every anecdote, every story, every joke — must **support your core message**.

Edit for Clarity

Ordering your speech logically is one of the best ways to ensure clarity. Start with one point, and build out from there, as if you were adding one lego block to another over time.

Edit for Concision

For each element of your presentation, ask yourself “*Is this essential?*” If the answer is no, cut it.

Edit for Continuity

Transition words, phrases, and sentences — bridging — are necessary to make your speech flow. Your aim is to avoid abrupt transitions where you can lose audience members. One point should feed naturally into the next.

Edit for Variety

Audiences like variety. It makes the speech more enjoyable, and it also helps you appeal to different types of thinkers.

Here are just a few ways to inject variety into a presentation:

- Move around the stage.
- Break up long, serious stretches of a speech with humor.
- Engage the audience with a question or an activity.

CHAPTER 4: PRACTICE

There's a good reason that we say, "Practice makes perfect!" You simply cannot be a confident, compelling speaker without practice.

- Practice it plenty of times alone, and, as you practice, tweak your words until they flow smoothly and easily.
- Do a practice run in front of a small audience: this will help you calm your fears and make you feel more comfortable with the material. Your audience can also give you useful feedback, both on your material and on your performance.
- If possible, record your presentations and speeches. You can improve your speaking skills dramatically by hearing yourself later, and then working on improving in areas that did not go well. Notice any verbal stalls, such as "um" or "like", and practice replacing those verbal stalls with brief pauses.
- Ask for feedback from your peers when you practice. Did you face the audience? Did you smile? Did you speak clearly at all times? Pay attention to your gestures. Do they appear natural or forced?

CHAPTER 5: BODY LANGUAGE, GESTURES AND VOCAL VARIETY

Speakers generate a great amount of emotion and interest through the use of non-verbal communication, often called gestures or body language. A speaker's body can be an effective tool for emphasizing and clarifying the words they use, while reinforcing their sincerity and enthusiasm. Here are a few tips on how to use gestures effectively:

- Face towards the audience when speaking and asking questions, making critical connections, or offering a revelation.
- Control mannerisms. Mannerisms are the nervous expressions a speaker might not be aware of such as putting their hands in their pockets, nodding their head excessively, or using filler words like *um* and *ah* too often.
- Put verbs into action when speaking to an audience by physically acting them out with the hands, face or entire body.
- Avoid insincere gestures by involving the entire body as much as possible in the movement and matching facial expressions to it.

- At a minimum, be sure that your entire audience can easily hear you without straining. Turning your voice volume up or down adds interest. Use both variations when they match the emotion you want to convey.
- Pace is your speaking rate, and varying it throughout the speech adds great interest. There are many effects that a variable pace can generate, but the most basic are:
Speed up to heighten the emotion in a dramatic story.
Slow down when delivering key phrases.
- Pauses are magical. On the lips of master speakers, pauses can be used for a multitude of purposes.
Short pauses can **signal the end of a clause or sentence**. Your audience needs these because they can't read the punctuation in your text.
Longer pauses **signal the transition between major points** or stories.
Experienced speakers will often take a drink of water, ready a prop, or consult notes at these times.

Pauses **before and after key points** are wonderful buffers. The preceding pause signals to the audience that you are about to say something important. The following pause gives the audience time to reflect on what you just said and internalize it.

CHAPTER 6: STRATEGIES TO MANAGE PRE-SPEECH NERVOUSNESS

Positive Thinking

Positive thinking helps you feel more confident and can make a huge difference to the success of your speech.

Fear makes it all too easy to slip into a cycle of negative self-talk, especially right before you speak, while self-sabotaging thoughts such as "I'll never be good at this!" or "I'm going to fall flat on my face!" lower your confidence and increase the chances that you won't achieve what you're truly capable of.

Use affirmations to raise your confidence. This is especially important right before your speech or presentation. Think of giving a successful presentation, and imagine how you'll feel once it's over and when you've made a positive difference for others. Use positive affirmations such as "I'm going to do well!"

Coping With Nerves

How often have you listened to or watched a speaker who really messed up? Chances are, the answer is "not very often."

When we have to speak in front of others, we can envision terrible things happening. We imagine forgetting every point we want to make or passing out from our nervousness. But those things almost never come to pass! We build them up in our minds and end up more nervous than we need to be.

Many people cite speaking to an audience as their biggest fear. Public speaking can lead your "fight or flight" response to kick in: adrenaline courses through your

bloodstream, your heart rate increases, you sweat, and your breath becomes fast and shallow.

Although these symptoms can be annoying or even debilitating; by changing your mindset, you can use nervous energy to your advantage.

First, make an effort to stop thinking about yourself, your nervousness, and your fear. Instead, focus on your audience: what you're saying is "about them." Remember that

you're trying to help or educate them in some way, and your message is more important than your fear. Concentrate on the audience's wants and needs, instead of your own.

If time allows, use deep breathing exercises to slow your heart rate and give your body the oxygen it needs to perform. This is especially important right before you speak. Take deep breaths from your belly, hold each one for several seconds, and let it out slowly.

Crowds are more intimidating than individuals, so think of your speech as a conversation that you're having with one person. Although your audience may be 50 people, think of one friendly person, and talk to that person as if he or she is the only one in the room.

CHAPTER 7: SPEECH RUBRIC

Criteria	4	3	2	1
Content Introduction, body and conclusion	Knowledgeable of content and includes an engaging introduction, detailed body and memorable conclusion	Knowledgeable of content and includes an introduction, detailed body and conclusion	Somewhat knowledgeable of content and is missing an introduction, body or conclusion	Some content facts seem questionable and is missing an introduction, body and/ or conclusion
Volume & Clarity Loudness, articulation and no mumbling	The people in the back can hear the speech very clearly	The speaker mumbles a bit but people in the back can hear most of the speech	The speaker mumbles some and the people in the back can hear parts of the speech	The speaker consistently mumbles so that the people in the back cannot hear the speech
Flow Pauses and verbal fillers : um, uh, er	The speech flows nicely with no pauses or distracting verbal fillers	The speech includes 1-2 pauses and a few verbal fillers	The speech includes some distracting pauses and some verbal fillers	Speech includes several distracting pauses and many verbal fillers
Confidence & Attitude	Speaks with enthusiasm, poise and assurance	Mostly speaks with enthusiasm, poise and assurance	Speaks with some enthusiasm, poise and assurance	Speaks with little or no enthusiasm, poise and/or assurance
Time	Speech is given in the time allotted	Speech is 10% short or over the allotted time	Speech is 20% short or over the allotted time	Speech is 30% short or over the allotted time